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he sang in the "Creation" at Neenah, Wisconsin, with most flattering success. A song recital given in Chicago shortly before sailing for Europe, was artistic in every sense. Especially we mention the Scandinavian songs which, aside from being entertaining, proved a fine lesson in folk-song interpretation.

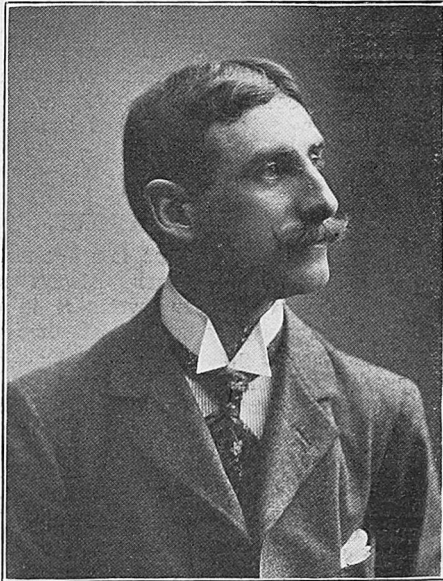


MR. ELWOOD ALLEN EMERY.

THE baritone, E. A. Emery, now of Chicago, is a native of Maine, but he received his school and college education in Minneapolis, graduating from the State University of Minnesota in 1887. Three years later he took a degree at the Massachusetts Institute of Technology in Boston.

In 1890 he came to Chicago to reside, and at once began the study of vocal music under Mr. Noyes B. Miner, of the American Conservatory, with whom he remained for four years. In 1893 he became one of the vocal instructors at the Conservatory, besides having a private class in Oak Park. During this time he also filled a church position.

In the fall of 1894 Mr. Emery accepted the position



ELWOOD ALLEN EMERY.

of vocal director in the School of Music of Iowa College, Grinnell, Iowa, of which Mr. R. G. Cole was the musical director. Mr. Emery remained there six years as vocal director, during which time he went to Europe for three successive summers, studying with Sbriglia in Paris. Each season he accompanied M. and Mme. Sbriglia to the country in August, in order to pursue his study up to the last moment; once to the shores of Lake Geneva, Switzerland, and twice to the west, into Normandy, during these periods forming some very pleasant acquaintances among musical people known both in this country and abroad.

In 1900 Mr. Emery resigned his position in Iowa College, and went to Boston, where he spent two years in study, during that time taking a course in harmony with Calvin B. Cady, and studying the interpretation of German songs with Villa Whitney White.

Mr. Emery stands for the necessity of a broad edu-

cation and general culture for the musician, if he would be a worthy exponent of his art. He is a valuable acquisition to the best musical circles, his voice being one of the most agreeable quality, and his song interpretation showing deep musical thought, as well as a thorough study of the languages.



FOREIGN MUSICAL NOTES.

ITALY.

FROM January 20 to February 25 the usual permissions for wearing masks—restricted by certain rules—was better carried out this year during the Carnival than any preceding year. The throwing of hard confetti was strictly forbidden. Each year sees less and less of the old customs during Carnival time. These, however, are replaced with greater amusement. The new theater for which Miss Morgan so kindly donated the required funds, wherein the works of D'Annunzio can be given, is to be located near the Lake of Albano. Upon Duse's return to Rome she immediately began plans for the theater. It is also intended to give other works in this theater. Many are anxious for fear Duse will become so interested in this new work, that she will give up her home at Settignano. A Russian-American has appeared in concert in Florence and other Italian cities, who boasts among other accomplishments of having made his debut at twelve years of age, and at sixteen went to America, and at eighteen was appointed director of the Pennsylvania College of Music, where he also conducted a choral society of two or three hundred voices. Born at St. Petersburg, he was the son of the Czar's Kapellmeister. Mr. Von Warlich by name has evidently beaten the average American in progress. We have a morbid desire, if ever in America, to visit that College of Music in Pennsylvania. At Leghorn the Carnival season is generally a very short one, not beginning until February 3. January 27 is the anniversary of the severe earthquake and tidal wave which visited Leghorn in 1742, and thanksgiving services take place every year. During Lent "Traviata" and "Iris" are to be given. The gala night at the best theater, which is opening night of the Carnival in Italy, is a fine affair. The theaters are crowded, particularly the boxes, which are occupied by many well-known members of Italian society. "Germania" was the opera given in Florence. The new opera, "Occana," was given for the first time at La Scala, Milan, January 24. The composer is Smarellia, and the scene is laid in Syria at the period of the Patriarchs. It was received with very little enthusiasm. Italy's King has conferred upon Mascagni, the composer, the title of Chevalier of the Order of Savoy.

* * *

PARIS.

The new kind of plays, which Campus has brought into vogue, is interesting to literary men. They are known as a cleaner kind and have been named "the amiable drama," because everything always arranges itself and turns out well in the end. Mendes says, "After Antoinism, Campus is like a sweet, lasting desert." "I can best compare the two schools by calling Antoines to over-hung game, and afterwards one is glad to turn to sugared deserts." It is only peculiar to a Frenchman at least no one else would think of comparing food and dramatic writings. Sardou's new drama, "Dante," written for Henry Irving, is completed, although he is still putting the finishing touches on, and will continue to do-

so until the manuscript is in the hand of the actor. There are five acts in the drama and in all forty parts with speaking roles. There are nine scenes. The heroine's role is a double one. In the first scene she is the woman loved by "Dante," and in later scenes his daughter. The role is to be given to Miss Ashwell. Laurence Irving, who translated "Robespierre," has done the translation of "Dante." The well-known composer, Leroux, has written the music. Sardou is still active for his age. But many feel this may be his last work. If there was more of a role for a woman, Sarah Bernhardt would take it. The play is of too serious a character to take well at present even in Paris, as even the "Comedia Francaise" is giving plays of no great importance.



Not before the last of September or the early part of January, have the Italian residents returned to the city.



GEORGE B. GROSVENOR.

It used to be, everyone that claimed a place in the highest society had returned by "All Saints Day," but the seasons every year grow shorter and bids fair soon to become similar to the London seasons in length. Signor Georgini, a new tenor singer, who has recently made his debut at Naples, created a sensation. He was hawking fish, some years ago, so says the report, when his voice attracted the attention of a musician, who gave him lessons and enabled him to come before the public. In Florence, among the events of December, was the concert of Sig. Chiti, the violinist, given in the Filarmonica. Tartini's "Trillo del Diavolo," with Maestro Trevor at the piano, one of Bach's violin concertos, and a number

of his own compositions comprised the violinist's program. Mrs. Heims, vocalist, won hearty applause in a number of songs, including Bemberg's Chant Hindoo. The 9th of January being the anniversary of the death of Victor Emanuel II., there was a general cessation from work. The Florentine quartet gave their second concert on that day. The third concert occurred the week following. The programs included works of Buonimici, Boccherini, Beethoven, Mozart, Scontrino, and Brahms.



POPULAR CHASE PIANO REPRESENTATIVES.

WITH this issue we are pleased to present to the public eye the portraits of two members of the successful firm of Grosvenor, Lapham & Co., Western representatives for the A. B. Chase pianos, occupying beautiful salesrooms in the Fine Arts Building, 203-207 Michigan boulevard.



EDWIN F. LAPHAM.

Messrs. Grosvenor and Lapham are familiarly termed by many of their associates as "The Boys." They are always pleased when recounting their varied experiences of over twenty years of continued activity in the piano trade, in Chicago, to impress the fact that music never grows old to them and that they never wish to grow old to their host of musical friends. (Look at their pictures and see.)

There is scarcely a home of any prominence in Chicago that at some time in the past either one of these gentlemen has not been instrumental in supplying with a piano. They have always taken a stand for the best in the piano trade, and refer with pride to their large

following of friends made so by fair treatment. It is often remarked by the members of this firm that about one-half their trade comes over the telephone, and while this may not be strictly accurate, the large acquaintance that they enjoy, knowing of their business integrity, makes it possible in many cases for the selection of a piano to be left entirely to their judgment.

Grosvenor, Lapham & Co. are always pleased to demonstrate the many superior qualities of the A. B. Chase Upright and Grand Pianos to all who favor them with a call of inspection, even though at the time no immediate purchase is contemplated. They extend the hand of good-fellowship to all who may enter. Why not call on Grosvenor, Lapham & Co., in the Fine Arts Building?

who does not bear a foreign name and postmark receives no recognition whatever. In many instances the American musician is a much better artist than the foreigner. I do not wish to create the impression that I am against the foreign artist of merit, and there are many.

"I have always admired and appreciated the liberal and fair-minded spirit in which the American public, as a rule, treats music. The statements that I have made regarding the tendency to 'musical fads' on the part of the public, however, I reiterate with emphasis. Except in a few favored cases where the patronage is gratifying to everybody, my statements hold and are proved by the history of music in Chicago. I have had



WILLIAM H. SHERWOOD.

AMERICAN VS. FOREIGN MUSICIANS.

WHAT is, in all probability, the first step in a movement on the part of American musicians to impress the value of their services on the minds of the patrons of music in Chicago has recently been taken by Mr. William H. Sherwood, the well-known pianist.

In a recent published statement, Mr. Sherwood states plainly that he will not appear as soloist in local concerts unless he receives proper remuneration for his services. In speaking of his action, Mr. Sherwood said:

"I am against the fad—the musical fad. It has grown to such proportions that, in some localities, a musician

my share of public patronage and recognition to a most gratifying degree. I am confident, from talks with many of our leading artists, that there will be a move all along the line to insist, as I am doing, upon a proper recognition and remuneration for services. No other course will give proper dignity to the profession.

"I shall remain and make my home in Chicago as heretofore, although I shall not take part in local concerts until more appreciation of the American artist is shown. I am playing more good paying engagements outside of Chicago now than for any other season in my career, and the interest in these recitals is very gratifying to me."